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ABSTRACT

This literature curriculum for second graders introduces nine story types in 33 lessons, covering more than 40 separate concepts about literature. Designed to be used with telelessons, each of the nine units, corresponding to a specific story type, presents a lesson for each story of that type. Lessons provide lesson objectives and a program summary of the telelesson. At the end of each unit, activities are suggested for listening, talking, reading, writing, drawing, painting, making things, and playing. A bibliography is provided for each unit. Story types include cumulative stories, adventure stories with a journey pattern, stories that explain the unknown, fables, stories with magical solutions, modern fanciful stories, modern realistic stories, biographies, and poetry. (CS)

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STAR LORE

Teacher's Guide
written by
Linda Peterson

Developed under the direction of
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Introduction To Teachers

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Dear Teacher:

We are confident you will enjoy STAR LORE. It is a well designed literature curriculum for second grade children. The Nebraska Department of Education (NDE) gratefully acknowledges the contributions of Dr. Thomas Godfrey, Kearney State College; Marion Coppola, Omaha Public Schools; Hope Fitzgerald, Imperial Public Schools; Delores Mather, Lincoln; and Rex Filmer, NDE. It is through the efforts of these persons the design for STAR LORE has its origins in June, 1977.

STAR LORE is a two-dimensional curriculum. Please see the schematic diagram on page 5. There are nine types of stories contained in 33 lessons, with more than 40 separate concepts about literature introduced in the curriculum. The concepts fall into four major conceptual areas. The system provides a convenient means of reinforcement for the student.

The guide is organized as a working resource book. Nine units correspond with nine types of stories found in the curriculum. The number of lessons for each unit can be found on the schematic diagram and can also be found on the introductory page for each unit.

The titles used in the telecasts are on the introductory page for each unit. The unit introductory page also explains the type of stories found in the unit and why the stories are included in the STAR LORE curriculum. Following every unit introductory page is a summary of all of the telelessons in the unit. Every unit section also contains a list of extended and abbreviated teaching activities. Every unit section also contains a bibliography for the types of stories studied in the unit.

With your teacher's guide is a magic STAR LORE envelope. The envelope contains 33 messages (one for each lesson) from Merry Reeder, a central character in the STAR LORE series. They contain a message for the children and a set of immediate follow-up questions. A classroom set of STAR LORE stickers and a picture packet of twelve common characters found in children's literature are also contained in the packet.

As you begin to use STAR LORE, you should consult your television schedule books. You can determine, by looking at the STAR LORE curriculum diagram and the schedule book, the dates when each new unit will begin. By sharing the unit bibliographies appearing in the guide with your librarian or media specialist, you can help to ensure the appropriate books will be available to your children during each unit. It might be possible for your librarian to pull the appropriate books off the library shelves, place them on a cart, and house the cart in your room for the duration of the unit. Whatever the case, advance planning is recommended.

In working your way into the curriculum, you will find the immediate follow-up questions appearing in Merry Reeder's messages help reinforce the content of each lesson. It is not necessary to wait until the unit work is completed before using the unit activities. Feel free to select activities you feel appropriate at a given time. You may, however, wish to wait for the completion of a unit before engaging the children in extended activities. The choice is yours, however, it is recommended you examine unit activities and do advance planning.

The STAR LORE curriculum has several supplemental aids which can be used in a variety of ways in your classroom. The classroom packet of STAR LORE stickers is a consumable resource. Stickers can be used to reward children for reading or they can be used to help children identify with STAR LORE curriculum. It is recommended all children receive a sticker to wear on their clothing or to place on their notebooks. This will allow every child to feel he or she is a part of the literature program. Remember, it will be necessary to reorder stickers each year or whenever you need additional stickers.

The STAR LORE picture packet, found in the enclosed envelope, can be used throughout the year. The unit activities contain numerous suggestions for using the picture packet. Pictures can be used in games, for decorating the room or in making bulletin boards. They can also be used in telling stories.

Two games have been designed especially for STAR LORE. One is a card game which is played much like "Fish." In the card game, students use character, setting, focus on words, and story pattern cards to build books. The game can be played by two to six players. The other game, "The STAR LORE Adventure Game," can be played by two to four players. In the Adventure Game, players set out on a journey across a game board in which they pass through four settings. Both games are designed to reinforce concepts taught in the STAR LORE curriculum. They may be used in providing delightful rewards to children throughout the school year. You will find an order form for the games and for additional STAR LORE stickers on the next page.

I would deeply appreciate hearing from you as you use STAR LORE. Your comments and questions are always welcome. Please feel free to express your thoughts to me at any time.

Sincerely,

Tom Walsh

Tom Walsh
Director of Programming
ITV Services
Nebraska Department of Education

STAR LORE Order Form

	Quantity	Price
STAR LORE Adventure Game	_____	\$8.50
STAR LORE Playing Cards (per set)	_____	\$7.15
STAR LORE stickers (12 per sheet)	_____	.10

Total Amount of Order: _____

PREPAYMENT MUST BE INCLUDED WITH ORDER!

Send check or money order to:

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Curriculum Schematic Diagram

Type of Stories Concepts	Unit 1 Cumulative Stories (Lessons 1-5)	Unit 2 Adventure Stories/ with Journey Pattern (Lessons 6-11)	Unit 3 Stories that Explain the Unknown (Lessons 12-15)	Unit 4 Fables (Lessons 16-19)
Focus on Words	Some stories have repeated phrases.			Language in fables is brief. Language in an expanded fable is more detailed.
Story Pattern	Every story has a beginning, middle and end. Every story has a problem to be resolved.	Some stories have a journey pattern where someone goes away, changes and comes back.	Some stories are "why" stories that explain how things came to be. Some stories are from the oral storytelling tradition.	Fables teach a moral or a lesson.
Character	Every story has main characters: people, animals or things that act like people.	A main character is usually someone we like, and another character may be someone we don't like. Some stories have supernatural characters.		Fable characters are often wise and foolish animals that represent people. A character may be wise and foolish.
Setting	Every story has a setting: a place where the story happens.	The setting can make us expect that something will happen.		
Other		Characters can be symbolic.		

Unit 5 Stories with Magical Solutions (Lessons 20-22)	Unit 6 Modern Fanciful Stories (Lessons 23-26)	Unit 7 Modern Realistic Stories (Lessons 27-30)	Unit 8 Biography (Lesson 31)	Unit 9 Poetry (Lessons 32-33)
Some stories contain magical words or magical chants.	Modern stories were originally written for children, not told. Written stories may be more exact, more descriptive than oral stories. An author can choose words and sounds to make a story enjoyable.	The way words are arranged on a page may be important in some stories.		Poems rely upon rhythm and rhyme.
Some stories have magical solutions to problems. Some stories have magical problems and magical solutions to problems.	Some stories are modern stories. Some modern stories are fanciful or make believe. Most modern make-believe stories have humor.	Some stories are modern day stories about real life.	Some stories are based on the life of a real person.	Some poems tell a story. Some poems offer a very personal point of view about a subject.
A character may have magical powers.	Some modern day story characters are contemporary people. Some modern day story characters are things that act like people. Some modern day story characters are animals who act like people. The author makes up the characters in a modern day story.	Modern realistic story characters may act and think and look like ourselves or people we know.	Characters may be people who are living or who once lived.	
	Some modern day stories have contemporary settings.	Modern realistic stories have a contemporary setting.	In a biography, the setting must be exactly right for the character.	
11	All stories can be divided into two groups: Modern (written stories) Folk (oral stories)			12

UNIT 1

Cumulative Stories

UNIT 1: CUMULATIVE STORIES

9

Lesson 1: HENNY-PENNY

(Establishing the FORMAT for the series)

Lesson 2: THE FROG-KING

(Introducing concept of STORY PATTERN)

Lesson 3: BALLADS

(Finding MAIN CHARACTERS in story-songs)

Lesson 4: TRAVELS OF A FOX

(Introducing concept of SETTING)

Lesson 5: TEENY-TINY WOMAN

(Introducing concept of STORY PROBLEM)

INFORMATION FOR THE TEACHER

What Are Cumulative Stories?

Cumulative stories have a pattern of repetition. Not only are the encounters between characters repeated a number of times, but certain words and phrases are repeated again and again.

For example, Henny-Penny meets one character after another, and each time she tells the same story. Within the story are certain phrases which are repeated, such as "The sky is a-falling!" and "We're on our way to tell the king!"

Why Were Cumulative Stories Chosen To Begin This Series?

We begin with cumulative stories because they perform key functions for the typical second grader. The stories:

- enable students to follow a story pattern, and to even anticipate it.
- provide an opportunity for students to say words and phrases as they are repeated in a story.
- provide an opportunity for students to remember the sequence of events in these simple stories.
- provide an opportunity for students to enjoy the re-telling or dramatization of cumulative stories.

1 HENNY-PENNY

Lesson Objectives:

1. To establish the format for the series.
2. To introduce the concept that some stories have repeated phrases.

Program Summary:

Merry Reader is taken aboard Queen Tabiblia's spaceship and is told the Queen plans to keep her there until Merry has taught the Queen to produce stories for her children on her home planet of Illitera. The royal children are seen listlessly watching "the screen," and the queen explains the children do this constantly and appear to have lost their imaginations. Stories are the answer to this problem, according to the queen, and Merry must teach her everything she knows about stories.

The queen obviously has a limited vocabulary and her lack of understanding of expressions leads into the story of HENNY-PENNY. As it will in all the programs, the computer (named 1Z2Z) finds an earth child reading that story and the story is presented. After the story, the queen rewards the earth child with a medal, then leaves to study the story.

Merry decides her first lesson for Queen Tabiblia will be about *patterns*.

2 THE FROG-KING

Lesson Objectives:

1. To introduce the concept that every story has a pattern: a beginning, middle and end.
2. To present a cumulative folk tale with a repetitive rhyme that is fun to say.

Program Summary:

Queen Tabiblia writes a story, but it has only a beginning and end. Merry tells her stories have a pattern to follow: a beginning, middle and end.

1Z2Z finds an earth child reading the story THE FROG-KING which begins with a princess, has a middle telling about the princess and a frog, and ends with a wedding for the princess and the frog-turned-prince.

Having learned about pattern, the queen realizes her story lacks a middle. Merry decides her next lesson for Queen Tabiblia will be about *characters*.

3 BALLADS

Lesson Objectives:

1. To introduce the concept that every story has main characters: people, animals, or things that act like people.
2. To introduce the use of ballads as important story telling devices.
3. To reinforce the concept of story pattern.
4. To reinforce the use of repetitive rhymes in cumulative stories.

Program Summary:

The concept of characters as being people, animals, or things that act like people in stories is introduced. When 1Z2Z is directed to find many stories so the queen can identify main characters, it focuses on a group of persons singing ballads or story-songs. The short stories enable the queen to have several opportunities to find main characters.

The singers present three ballads:

WHY DOES IT SNOW? (Main character is old woman)

SWEET BETSY FROM PIKE (Main character is Betsy)

FROGGIE WENT A-COURTIN' (Main character is Frog)

The group of singers leaves before they have sung about a character who is a "thing that acts like a person," so Merry makes up a story-song about 1Z2Z.

Merry decides the next lesson will be about *setting*.

4 TRAVELS OF A FOX

Lesson Objectives:

1. To introduce the concept that every story has a setting: a place where the story happens.
2. To reinforce the concept that every story has main characters.

Program Summary:

Queen Tabiblia is trying to make up a story-song, but can get no further than naming the main character. Merry suggests that thinking of a setting might help her get started, Merry defines setting as "the place where a story happens."

TRAVELS OF A FOX is heard and its setting is identified. The queen is able to sing several sentences in which she names a character and a setting. Unfortunately, her singing is so terrible it sets off the ship's alarm system and the lesson is brought to an abrupt end.

5 TEENY-TINY WOMAN

Lesson Objectives:

1. To introduce the concept every story has problems to be solved.
2. To reinforce the concept of story pattern.
3. To reinforce the concept every story has main characters.
4. To present two stories in story telling fashion without illustrations.

Program Summary:

In an attempt to brighten the queen's spirits, Merry tells the story of the TEENY-TINY WOMAN. The surprise ending startles the queen and makes her even more unhappy.

Merry tells the queen every story has a problem. She uses the story of THE OLD WOMAN AND HER PIG to demonstrate the concept, identifying the fence which the pig refused to go over as the problem.

Merry decides the lesson for next time will be to explain *two opposing characters* in a story.

UNIT 1: ACTIVITIES

Listening and Talking

1. Read other cumulative stories to the children. There is a bibliography of cumulative story books at the end of this unit. Bring some of the books into the room and read them to the children.
2. Tell a cumulative story, using flannel board figures.
3. Record some cumulative stories and set up a listening center where children will be able to hear these stories.
4. Read a cumulative story and ask any or all of the following questions:
 - Can we find the *story pattern*? What happened at the beginning? What happened in the middle? What happened at the end?
 - What is the name of one character in the story. What can you tell me about the *character*?
 - What was the *setting* in this story? What did the setting look like? Have you ever been in a setting like that?
 - In this story (character's name) had a problem. What was the problem? How was the problem solved? Can you think of another way the problem could have been solved?
5. Using simple props or costumes, let a small group of children dramatize HENNY-PENNY or another simple cumulative story. You can help direct them by being the narrator during the story. However, each child-actor should speak his or her own lines.

Reading and Writing

1. Provide a number of cumulative story books for the children to read. (See bibliography at the end of this unit.)
2. Have the children draw a picture of their favorite characters from one of the stories presented on the telecast. Ask each child to write what each character is saying. Or, ask each child to write a sentence or two describing the character. The pictures can be displayed on a "Characters In Books" bulletin board.
3. Choose a cumulative story to read to the children and write a repeated phrase on the chalkboard. Whenever you come to the phrase in the story, the children can read it in unison, while you point to the words. For example, if you were reading THE GINGERBREAD MAN, you could write his chant, "Run, run as fast as you can, you can't catch me, I'm the Gingerbread Man," on the board.

Drawing, Painting, Making Things

1. Make puppets representing characters in a cumulative story. Simple puppets can be made in a variety of ways:
 - Characters can be drawn on small paper bags, putting the face on the bottom flap so the mouth will open and shut. Characters can be drawn with crayon or paints. Yarn hair and bits of material for clothing may be glued onto the sack.
 - Characters can be drawn on envelopes. The hand is inserted inside the envelope to make the puppet move.
 - Characters can be drawn on heavy paper, cardboard, or index cards. Attach them to sticks or tongue depressors to provide the puppeteer a "handle."
 - Characters can be formed by gluing bits of material to a sock or a mitten. Have students use their puppets to dramatize the story from which their characters were taken.

2. Make a mural telling one of the cumulative stories. In picturing HENNY-PENNY, for example, some students can work together to paint a large picture of a country setting. Other students can draw the individual characters to be placed on the mural.
3. Provide children with a written description of a character and ask each child to draw the character as he or she thinks it would look. For example: I am a witch. I am fat. My hair is long. My feet are big. I ride on a broom. What do you think I look like? Can you draw a picture of me? Allow time for children to compare their pictures, and to talk about the pictures they have drawn.

You can point out an illustrator does what they have done. The artist reads what the writer has written about a character and interprets the character in his own special way.

Playing Together

1. Character Quiz

Choose a child to be "it." The child draws a picture from the picture packet but does not show the picture to other students. "It" then calls on students who ask questions in attempting to determine which character has been drawn. The student who gets the right answer becomes "it."

To reduce wild guessing, you may want to use one of these rules:

- Students are only allowed six questions. If they don't guess the character by then, "it" gets another turn.
- "It" gets another turn if someone makes a wrong guess. (This should cause students to ask questions that will narrow the choice down to specific character.)
- Students can only receive three "no" answers. If the character hasn't been guessed by then, "it" gets another turn.

UNIT 1: BIBLIOGRAPHY

One Fine Day - Nonny Hogrogian, 1971 and 1974, Macmillan.

Bun: A Tale From Russia - Marcia Brown, 1972, Harcourt Brace Jovanovich, Inc.

Gingerbread Man - Illustrated by Ed Arno, 1970, 1973, Scholastic Book Service; Illustrated by Elfrieda, 1972, Western Pub.; Mini Pop-Up Book, 1977, Price Stern; Carol Mullan, 1973, Western Pub.; Bonnie Rutherford and Bill Rutherford, 1972, Western Pub.; Walt Disney Studio, 1976, Western Pub.

Drummer Hoff - Barbara Emberley, 1967, P. H.

You Look Ridiculous - Bernard Waber, 1966, H. M.

House That Jack Built - Illustrated by Caldecott (Peter Possum Paperbacks Ser.) 1967, Watts; Randolph Caldecott, 1878, Warne; Seymour Chwast (Surprise Size Book Series) 1973, Random; Paul Galdone, 1961, McGraw; Merrimack, Wonder (no dates); Rodney Peppe, 1970, Delacorte; Joe Rogers, 1968, Lothrop.

Three Little Pigs -

Edited by Walt Disney, 1976, Western Pub.
 Paul Galdone, 1970, Seabury
 Margaret Hilbert, 1963, Follett
 T. Izawa and S. Jjikata, 1970, Three-D Books Series
 Bettye Ludd, 1973, Western Pub.
 William Pene Dubois, 1970, Penguin
 William Pene Dubois, 1962, Viking Press
 Elizabeth Ross, 1973, Western Pub.
 V. Southgate, Merry Thoughts
 Nursery Treasure Book Series, 1971
 Walt Disney Board Book, 1974, Western Pub.
 Classics Illustrated Series, Guild Books
 Puppet Pop-Up Book, 1973, G & D

Little Red Hen -

Evelyn Begley, 1966, Western Pub.
 Jean H. Berg, 1963, Follett
 Janina Domanska, 1973, MacMillan
 Paul Galdone, 1973, Seabury
 Paul Galdone, 1975, Scholastic Book Service
 William C. Holdsworth, 1969, FS & G
 1968, G & D
 V. Southgate, Merry Thoughts

Three Bears -

Paul Galdone, 1973, Scholastic Book Services
 Paul Galdone, 1972, Seabury
 Margaret Hillert, 1963, Follett
 Bob Ottum, 1973, Western Pub.
 Gene Sharp, 1976, Western Pub.

UNIT 2

Journey Stories

UNIT 2: JOURNEY STORIES

17

Lesson 6: LITTLE RED RIDING HOOD

(Two main characters: someone we like, someone we do not like)

Lesson 7: PETUNIA BEWARE

(Introducing the Journey Story Pattern)

Lesson 8: GOLDEN GOOSE

(Reinforcing the Journey Story Pattern)

Lesson 9: MOTHER HOLLE

(A story with two journeys)

Lesson 10: HANSEL AND GRETEL

(Settings make us expect certain things will happen)

Lesson 11: LITTLE BURNT FACE

(Introducing the supernatural character)

INFORMATION FOR THE TEACHER

What Are Adventure Stories With A Journey Pattern?

Adventure stories imply excitement, hazardous undertakings, the generation of suspense and very often travel. In these works a child can begin to recognize the journey pattern which occurs in many folk tales: the main character goes away from a secure setting; the main character is changed or transformed in some way; and the main character returns. The change can be external, as when Hansel and Gretel return with jewels and treasures; or, it can be internal, as in Petunia's story when the foolish goose becomes wiser as a result of her travels.

Why Are Adventure Stories With A Journey Pattern Included In This Series?

- to provide students an opportunity to see a pattern common to a number of stories;
- to give students practice in recognizing similarities and differences in the plot of stories;
- to give students further contact with folk literature, a significant part of their literary heritage;
- to provide students an enjoyable experience in hearing good stories.

6 LITTLE RED RIDING HOOD

Lesson Objectives:

1. To introduce the concept that a story usually has two main characters. One character is "someone we like" and the other character is "someone we dislike."
2. To present the fact many folktales have been rewritten with a variety of endings.
3. To present the story of LITTLE RED RIDING HOOD as a bridge between cumulative stories and journey stories.

Program Summary:

Queen Tabiblia makes up a story with two main characters, but runs into trouble because her two characters are exactly the same. Merry explains a story usually has two characters, but they are different: one is someone we like; and, one is someone we do not like.

LITTLE RED RIDING HOOD is presented to show two types of characters: Little Red Riding Hood as someone we like and the wolf as someone we don't like.

The Queen does not like the ending and is surprised to learn many folk tales have different endings. She makes up an ending of her own.

7 PETUNIA BEWARE

Lesson Objectives:

1. To introduce the concept of journey pattern, a character goes away, changes, and returns.
2. To present PETUNIA BEWARE as an example of a simple journey story.

Program Summary:

1Z2Z helps Merry explain the *journey story pattern* to Queen Tabiblia, showing pictures of a character who goes away, changes and comes back.

PETUNIA BEWARE is presented as an example of a character who went away (from her meadow), changed (learned there were many enemies in the woods and her own grass was as green as what she was after), and came back.

Queen Tabiblia shows Merry the royal children on Illitera who changed the channel when the Queen tried to tell them a story on the screen. She insists Merry come up with a story that will get the children's attention.

8 GOLDEN GOOSE

Lesson Objectives:

1. To reinforce the concept of *journey pattern stories*.
2. To reinforce the concept that every story has main characters, a setting, and a problem to be solved.
3. To present THE GOLDEN GOOSE as a *journey story*.

Program Summary:

THE GOLDEN GOOSE is presented as another example of a journey story, this time with a touch of magic in the form of the Golden Goose whose feathers cause everyone to stick to it.

The Queen tries a new approach with her children, sending them the story in book form. Unfortunately, they still prefer to watch the screen, and she decides they need a story about a good child who is rewarded, and a bad child who is punished.

9 MOTHER HOLLE**Lesson Objectives:**

1. To reinforce the concepts of journey pattern and two opposing characters.
2. To present MOTHER HOLLE as an example of a journey story with "good" and "bad" characters whose journeys conclude with different results.

Program Summary:

Queen Tabiblia has decided to temporarily interrupt the picture on the screen in hopes the royal children will read a book.

Merry reviews the Queen's criteria for the story: a journey story with a good child who is rewarded and a bad child who is punished. MOTHER HOLLE is presented as an example of such a story.

Unfortunately, the Queen's plan does not work and the children do not read. In her anger Queen Tabiblia imagines a journey story which includes a dark scary forest and a wicked witch. Merry is charged with finding such a story.

10 HANSEL AND GRETEL**Lesson Objectives:**

1. To reinforce the concept that a setting is the place where a story happens.
2. To introduce the concept that a setting can make the reader or the listener think some event will happen in the story.
3. To present HANSEL AND GRETEL as a journey story where the main characters leave a secure setting, enter a dangerous setting, and return to a secure setting.

Program Summary:

By using two pictures, Merry explains a sunny farm setting makes us expect a funny or happy story, while a dark forest setting makes us expect something frightening or terrible will happen.

HANSEL AND GRETEL is presented as an example of a story with a dark forest setting in which frightening things happen to the main characters.

When the Queen notices the setting in the story changed, Merry explains that often in a journey story, characters move from a safe setting to a scary setting, and back to the safe setting.

11 LITTLE BURNT FACE

Lesson Objectives:

1. To reinforce the concept that story characters can be persons, animals, or things.
2. To reinforce the concept of opposing characters: one character is "someone we like" and one character is "someone we dislike."
3. To introduce the concept of a supernatural character: a character that possesses special powers.

Program Summary:

Using puppets, Merry reviews 1) *Characters* are people, animals or things that act like people in a story; 2) a story usually has a "character we like" and a "character we dislike." She introduces the idea of a *supernatural character* as a character with special powers, using the fairy godmother from CINDERELLA as an example.

LITTLE BURNT FACE, an American Indian story similar to CINDERELLA, is presented to introduce a *supernatural character*.

After hearing the story, the Queen notes similarities between CINDERELLA and LITTLE BURNT FACE.

UNIT 2: ACTIVITIES

Listening and Talking

1. Read other journey stories to the children. There is a bibliography of journey stories at the end of this unit. Bring some of the books into the room and read them to the children.
2. Tell a journey story, using flannel board figures. Make a paper road to put on the flannel board and show how the main character moves along the road as the story develops (such as Little Red Riding Hood moving along the road from her house, through the woods, to her grandmother's house).
3. Record some journey stories and set up a listening center where children will be able to listen to the stories.
4. Read a journey story and ask the following questions:
 - Who is the main character in the story? What can you tell me about the character?
 - At the beginning of the story, where is the main character? In the middle of the story, where did the main character go? What happened to the main character? At the end of the story, how has the main character changed?
 - What was the setting in this story? Was there more than one setting in the story?
 - In this story (character's name) had a problem. What was the problem? How was the problem solved?
 - If you were telling the story, how would you tell the ending? Would you make up a new ending? What would your ending be?
5. Using simple props or costumes, let a small group of children dramatize one of the journey stories. Emphasize the journey pattern by establishing two different areas for the dramatization (the place in which the story begins and the place to which the character travels).

Reading and Writing

1. Provide a number of journey stories for children to read. (See the bibliography at the end of the unit.)
2. Make a "Characters We Like/Characters We Do Not Like" bulletin board. Have each child draw a picture of a character from one of several journey stories. Ask each child to write a sentence on his picture beginning, "I like (the character) because. . ." or "I do not like (the character) because. . ." The pictures can be displayed on a bulletin board, divided in half, to show a group of "good" characters and a group of "bad" characters.
3. Lead the class in composing a journey story. One type of story is the "fortunately-unfortunately" type. You could begin this way: "One day our class decided to take a walk through the big, dark forest. *Fortunately*, it was a warm, sunny day. But *unfortunately*, a swarm of gnats attacked us as we walked into the forest. But *fortunately*, we could all dive into a lake and escape from them. But *unfortunately*, we were soaking wet when we got out. But *fortunately*..." Let the students make suggestions for the rest of the story, thinking up problems and solutions as their imaginary journey continues. When you finally return home, ask them to suggest ways in which they have changed (anything from being wet and hungry to wiser and more cautious).
4. Follow up a field trip by allowing each child to dictate a journey story describing the field trip. Talk with the students about things they want to describe and ways in which they changed because of the trip. Ask older children to come to your room so each second-grader can dictate his or her story to the older children. The stories could then be illustrated.

Drawing, Painting, Making Things

1. Make maps of journey stories (PETUNIA BEWARE is used as an example).

- 1) Provide each child with crayons and a large sheet of paper.
- 2) Have each child draw a road on his paper. The road should start in one corner of the paper, wind around the paper, and return to the starting point.
- 3) Draw the main character, Petunia, at the beginning of the road.
- 4) Draw the characters Petunia met at various points along the road.

Note: Petunia could be drawn on a separate piece of paper and cut out. She could then be moved along the road as the child tells the story.

This activity could also be used with THE GOLDEN GOOSE, HANSEL AND GRETEL, or any journey story in which a number of characters or settings are involved.

The activity could also be used with a story the child makes up, allow the child to make up a main character and the characters met along the road.

2. Make a mural to illustrate a field trip. Emphasizing the journey pattern, paint a background for a mural showing a long road (going in a loop from the school to the destination and back again). Have students paint or draw a picture of something they saw on the way to or from the destination. Mount the pictures along the road in the appropriate spots.

If you don't have a field trip scheduled, you can illustrate a trip around the block, or a trip through the school building.

3. Make a "Good-Guy/Bad-Guy" puppet. To emphasize two opposing characters in a story, make a two-sided puppet with a character we like on one side, and a character we do not like on the other side.

- 1) Provide each child with a paper bag and crayons. Yarn, bits of material and glue are good materials to decorate the puppet with.
- 2) Have each child think of a story whose characters he or she would like to use on a puppet. Have each child identify the good and bad characters.
- 3) On one side of the bag, each child draws a figure of a "good" character.
- 4) On the other side of the bag, a "bad" character is drawn.
- 5) Allow time for each child to demonstrate his or her puppet, talking to the class first as the "good" character, then flipping the puppet around and addressing the class as the "bad" character. Point out differences in voice and gestures between the "good" and "bad" characters.

Playing Together

1. Make up a journey story using characters from the picture packet as follows:

- 1) Make a "rod" of newspaper across the room. This will be the setting.
- 2) Choose four children to hold these cards from the picture packet: sly fox, fairy godmother, wicked witch, dog.

Station the characters along the road explaining to the children they are to pretend to be the character whose picture they hold.

- 3) Choose a Grandmother or Grandfather to wait at the house at one end of the road.
- 4) Choose a girl or boy who must journey from the other end of the road to the house of the grandparent.
- 5) As the traveler meets each character, encourage the students to speak to one another as their characters would speak. Let them make up a story as they go along.

Note: Many stories can be made up using this format by varying the characters along the road, or the traveler (who could be a prince, an animal, a visitor from Mars, etc.).

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UNIT 3

Why Stories

UNIT 3: WHY STORIES

27

Lesson 12: THE FIRST WOODPECKER

(Introducing the WHY STORY)

Lesson 13: PERSEPHONE AND THE SPRINGTIME

(WHY story with SUPERNATURAL CHARACTERS)

Lesson 14: THE VERY FIRST STORY EVER TOLD

(A Biblical WHY STORY)

Lesson 15: NOAH'S ARK

(Reinforcing the concept of ORAL TRADITION
in storytelling)

INFORMATION FOR THE TEACHER

What Is a Why Story?

Why stories are, or "pourquoi stories," are tales that explain natural phenomena which are not easily understood through simple observation. Why stories originated long ago among people who attempted to explain why certain things are as they are in the world. At their most complex, why stories discuss the creation of the universe and human beings as the crowning achievement of the creator. Why stories come from all cultures. American Indian, African, Greek and Hebrew stories are included in this unit.

Why Are Why Stories Included in this Series?

To acquaint students with an important part of their literary heritage.

To introduce the concept of a supernatural character.

To introduce students to one type of story from a variety of cultures.

12 THE FIRST WOODPECKER

Lesson Objectives:

1. To introduce the concept of "pourquoi" or "why stories" as stories which explain how some things came to be as we see them in the world today.
2. To reinforce the concept of a supernatural character as a character with special powers.
3. To present three "why stories" explaining how the bear got a short tail, how the woodpecker came to be and how the moon and the stars came to live in the sky.

Program Summary:

The Queen has composed a story and sent it to the royal children. When the picture of the children appears on 1Z2Z's screen, however, they are still more interested in the screen than in a book. Queen Tabiblia is discouraged and wonders why they refused her story.

Using her voice and gestures (but no pictures), Merry tells two "why stories" to the queen. The stories, WHY THE BEAR HAS A SHORT TAIL and THE FIRST WOODPECKER, are stories that were told by people long ago.

The Queen spies the clay Merry has been working with and makes two crude puppets. She asks Merry to tell a story using the puppets as main characters. Merry tells a third "why" story entitled WHY THE SUN AND MOON LIVE IN THE SKY.

13 PERSEPHONE AND THE SPRINGTIME

Lesson Objectives:

1. To reinforce the concept of "pourquoi" or "why stories" as being stories which explain how some things came to be as we see them in the world today.
2. To reinforce the concept of supernatural character as a character with special powers.
3. To present PERSEPHONE AND THE SPRINGTIME as an example of a longer "why story" with supernatural characters.

Program Summary:

When Merry tells the Queen the story of Persephone she explains why spring comes every year. Queen Tabiblia scoffs at such an explanation and begins to describe the arrival of spring in scientific terms. Merry points out that Persephone is a very old story which was told by people who had no knowledge of the scientific explanation for the seasons of the year. They attributed such extraordinary events to actions of supernatural characters.

The story of PERSEPHONE AND THE SPRINGTIME is found on earth. After hearing the story, the Queen discovers that although the explanation is not scientific, there is truth in the story. Winter is often gloomy and dark whereas spring is full of happiness and light.

14 THE VERY FIRST STORY EVER TOLD

Lesson Objectives:

1. To reinforce the concept of "pourquoi" or "why stories" emphasizing that "why stories" are usually old stories.
2. To reinforce the concept of supernatural character.
3. To present the story of Adam and Eve as an old "why story" with a supernatural character.

Program Summary:

Queen Tabiblia gives Merry a plastic plant, explaining that on Illitera there is so much pollution plastic plants have replaced real ones. Merry says earth has pollution problems too, but that efforts are being made to return earth to its former beautiful state. When the Queen asks how Merry knows the earth was once beautiful, Merry refers to scientific evidence. She introduces the ancient explanation offered in THE VERY FIRST STORY EVER TOLD (the story of Adam and Eve).

After hearing the story, the Queen sends it to her royal children on Illitera. This time the children stop watching the screen for awhile and take an interest in a book. Merry, encouraged by this, is ready to go home. The Queen, however, insists her work is not yet completed.

15 NOAH'S ARK

Lesson Objectives:

1. To reinforce the concept that many stories come from the oral tradition and were passed by word of mouth for many generations.
2. To reinforce the concept of "pourquoi" or "why stories".
3. To present NOAH'S ARK as an example of a "why story" from the oral tradition.

Program Summary:

Queen Tabiblia challenges Merry's statement that the story of Adam and Eve is old. Since the story was written down, and since ancient people did not read or write, she says the story must not be ancient. Merry explains the oral tradition (people passing a story from generation to generation by telling and re-telling a story). The story was very old before it was written down. The Queen does not accept the explanation until IZ2Z assures her it is true.

Merry presents another ancient "why story," NOAH'S ARK. The Queen seems moved by the story and leaves quickly.

UNIT 3: ACTIVITIES

Listening and Talking

1. Read other why stories to the children. There is a bibliography of why stories at the end of this unit. Bring some of the stories into the room and read them to the children.
2. Record some why stories and set up a listening center where children will be able to hear the stories. In order to reinforce the explanation given in the story, ask one or two questions at the end of each story. For example, if you recorded WHY THE BEAR HAS A SHORT TAIL, you might ask the following questions:
 - Why did the bear put his tail through the ice? (Pause, then say, "That's right, to catch some fish.")
 - What happened when he pulled his tail out? (Pause, then say, "That's right, his tail stayed frozen in the ice.")
3. Read a why story and ask the following questions:
 - What happened at the beginning of the story? (*Note: in most why stories something is different from normal at the beginning. The bear had a long tail, or there were no woodpeckers.*)
 - What problem did you see in the story?
 - How was the problem solved? (*Note: the solution to the problem is usually the explanation for something in the why story.*)
 - According to the story, why is _____ the way it is in the world?
4. Using simple props or costumes, let a small group of children dramatize WHY THE BEAR HAS A SHORT TAIL or some other simple why story.
5. Compose an original why story. Work with a group of children to make up a story explaining some natural phenomena. Some possible topics are:
 - Why the thunder is so loud.
 - Why the lightning flashes in a storm.

- Why every snowflake is different.
- Why ladybugs are red.
- Why rabbits have long ears.
- Why cats do not like mice.
- Why evergreen trees are green the year round.

Begin the story by describing what this thing was like before it was changed. For example, "A long time ago, all ladybugs were black ..." or "A long time ago, the thunder was quiet ..."

Ask the children to suggest a problem which might have resulted from this. For example, "No one paid any attention to the thunder and it was unhappy and lonely."

Ask the children to suggest how the problem was solved. How did the thing get to be the way it is now?

Reading and Writing

1. Provide a number of why stories for the children to read. See the bibliography at the end of this unit for suggested stories.
2. After the students have completed activity no. 5 of 'Listening and Talking' provide an opportunity for them to compose their own why stories.
 - a) At the top of a ditto master, write a title for a why story, such as "Why Are Ladybugs Red?"
 - b) Then write a beginning for the story such as "A long time ago, ladybugs were not red. They were green, the same color as the grass and leaves."
 - c) Then write "Why was this a problem?" and provide several lines for the students to write a description of the problem.
 - d) Then write "Why are ladybugs red now?" and provide several lines for students to write the solution to the problem.

For children unable to write independently, older students could be invited to your room to serve as transcribers while the second graders dictate their stories.

3. Make a NOAH'S ARK bulletin board. Outline the ark and ask each child to draw a pair of animals to put inside the ark. Underneath the animals the child should write three sentences about the animals.
4. There are several versions of NOAH'S ARK currently in print. Find two of these and read both to the children. Discuss with them the differences in the writing and illustrating.

Drawing, Painting, Making Things

1. After the children have heard the story of PERSEPHONE AND THE SPRINGTIME (Lesson 13), have them draw a picture of Persephone and Demeter.
 - a) Give each child a large piece of paper and crayons. Have them fold the papers in half.
 - b) On one side of the paper they will draw a picture of Persephone coming back, surrounded by spring flowers, birds, butterflies.
 - c) On the other side of the paper they will draw Demeter, still surrounded by winter.
 - d) Have the children write what they think Demeter and Persephone are saying to each other when they first see each other. This can be done by using balloons (as in cartoons) or writing dialogue on a separate piece of paper and attaching it to the drawing.

2. Make supernatural characters. Ask the children to draw a picture of a character who has supernatural powers. You might provide some interesting material which could be added to the pictures - cotton, scraps of material, glitter, aluminum foil, glued stars, paper doilies. Children should write short descriptions of the powers their characters have. The characters can come from stories, or from the children's imaginations.
3. After the children have heard the story THE FIRST WOODPECKER, have them draw "before and after pictures" showing the old woman wearing her red, white and black clothing before she was transformed into a red, white and black bird. Children can write one or two sentences describing what happened to the woman.

Playing Together

Play a version of the Farmer in the Dell. Form a circle choosing one child to be "it." While the others sing, "it" must think of some animal that the witch has turned him or her into. After the song is sung, everyone stops while "it" pantomimes the animal. "It" calls on the children until someone guesses the correct animal and becomes "it" for the next game.

Sing this song to the tune of "The Farmer in the Dell":

The old witch in the dell
 She cast a magic spell
 Hi-ho a-scary-o
 What am I, can you tell?

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UNIT 4

Fables

UNIT 4: FABLES

Lesson 16: AESOP'S FABLES

(Introducing fables)

Lesson 17: THE MONKEY AND THE CROCODILE

(The longer, more detailed fable)

Lesson 18: THE TIGER, THE BRAHMAN, AND THE JACKAL

(Wise and foolish characters in fables)

Lesson 19: CHANTICLEER AND THE FOX

(The character who is both wise and foolish)

INFORMATION FOR THE TEACHER

What Are Fables?

Fables are short stories which use animals, objects, and occasionally human beings who act wisely or foolishly. Fables have simple plots which teach lessons in the way we ought to act toward each other. The lessons or morals, intended to be very obvious, are usually stated at the end of the fable.

There are three large collections of fables. One is the body of fables from India which includes "The Panchatantra," "The Fables of Bidpai," and the "Jataka Tales." The second collection is French, the tales of La Fontaine which are based on Aesop and the "Fables of Bidpai." The third, and most familiar to us, are the fables of the Greek slave, Aesop.

Why Were Fables Included In This Series?

- To acquaint students with an important part of their literary heritage;
- To enhance children's abilities to recognize human actions are frequently presented in literature through animal characters;
- To provide opportunities for the children to analyze, compare and contrast the simple stories;
- To help children understand how a story may teach a lesson.

16 AESOP'S FABLES

Lesson Objectives:

1. To introduce the concept fables are stories which teach a moral or lesson.
2. To present three fables attributed to Aesop: THE LION AND THE MOUSE, THE TORTOISE AND THE HARE, and THE MAN, THE BOY, AND THE DONKEY.
3. To discuss how the lessons taught in the three fables apply to contemporary life.

Program Summary:

Merry introduces the concept some stories are fables, short stories which teach a lesson in how we ought to behave. When the Queen asks to hear some of the stories, three of Aesop's fables are presented, along with three everyday situations to which the fables might apply.

Children who bully others are presented in introducing the fable and moral of THE LION AND THE MOUSE; boastful children introduce the fable of THE TORTOISE AND THE HARE; and children who try to please everyone introduce the fable THE MAN, THE BOY, AND THE DONKEY.

After hearing the fables, the Queen is certain the stories will appeal to her children and she leaves to send the stories to them.

17 THE MONKEY AND THE CROCODILE

Lesson Objectives:

1. To reinforce the concept a fable is a story which teaches a moral or a lesson.
2. To present a fable from Aesop and a fable from another source.
3. To present a fable with extended dialogue and detail.

Program Summary:

Queen Tabiblia plays a trick on Merry, only to be tricked herself. Merry tells her the story of THE FOX AND THE STORK to illustrate the moral tricksters cannot complain when they in turn are tricked.

Another story with a similar moral, THE MONKEY AND THE CROCODILE, is presented. This story, however, is longer and more detailed, and includes dialogue between the two main characters.

After the story, the Queen receives a transmission from her children which shows them using puppets to act out the fable of THE TORTOISE AND THE HARE. The Queen is enthusiastic about this and orders many more stories to send to them.

18 THE TIGER, THE BRAHMAN, AND THE JACKAL

Lesson Objectives:

1. To introduce the concept that fables often depict contrasting characters, one who behaves foolishly and one who behaves wisely.
2. To review three fables in order to emphasize the concept of wise and foolish characters.
3. To present a fable in which students can look for wise and foolish characters.

Program Summary:

1Z2Z helps Merry and Queen Tabiblia play the game of "Wise and Foolish." The Queen is shown a character from a fable presented previously. She is reminded of the character's actions and she is asked to label the character as either wise or foolish.

The fable of THE TIGER, THE BRAHMAN, AND THE JACKAL is presented, and the Queen identifies the Jackal as the wise character. She tricks Merry into thinking of another aspect of fables which will produce a new story—a fable with a character who is both wise and foolish.

19 CHANTICLEER AND THE FOX

Lesson Objectives:

1. To introduce the concept some fables depict a character who is both wise and foolish.
2. To present a fable in which the main character behaves both wisely and foolishly.
3. To present two fables with similar morals: one fable is brief with flat characters. The other fable is longer and contains more dialogue.

Program Summary:

Merry claims that she cannot think of another fable for Queen Tabiblia, so the Queen attempts to flatter her in order to get another story. This leads to a definition of flattery and the telling of Aesop's fable THE FOX AND THE CROW, the moral of which is "Never trust a flatterer."

This fable reminds Merry of another dealing with flattery, and the fable of CHANTICLEER AND THE FOX is introduced. The Queen watches the character of Chanticleer who begins the story as a foolish animal but becomes wise by the end of the story.

The stories please the Queen who demands yet another story. Merry decides to try a story with magic in it.

UNIT 4: ACTIVITIES

Listening the Talking

1. Read other fables to the children. There is a bibliography of fables at the end of the unit. Bring some of the books into the room and read them to the children.
2. Tell a fable to the children, especially when you can link the fable with some activity or experience in the classroom. Fables are stories teaching us how we ought to behave. They are more meaningful when children can relate them to their own behavior and experience. Some fables worth keeping in your memory include:

THE ANT AND THE GRASSHOPPER

(The importance of planning ahead)

THE LION AND THE MOUSE

(A small child can be a big friend)

BOY WHO CRIED WOLF

(People won't believe a liar, even when he tells the truth)

WIND AND THE SUN

(Kindness is more effective than harshness)

CROW AND THE PITCHER

(Where there's a will, there's a way)

THE TORTOISE AND THE HARE

(The importance of trying, doing your best)

3. Since fables are short, simple stories, they provide good material for children to dramatize. Let the children choose a fable to act out for the rest of the class. Or, select one fable the children can take turns acting out.

Reading and Writing

1. Provide a number of fables for the children to read. See the bibliography of fables at the end of this unit.

You can provide more of these short, simple stories for your children by finding fables in collections and anthologies and rewriting them for second-grade reading level. Such fables could be written in booklets made of construction paper and laminated for durability. By doing the rewriting yourself, you can include words which are part of their reading program. Since fables are short and simple, rewriting them can be an enjoyable task.

2. Children can rewrite the fables in their own words.

- 1) Read a fable to the children.
- 2) Have them write the story using their own words. Since they will be writing about the same fable, you can provide a list of words most of them will need to know how to spell.
- 3) Allow time now or later for children to read their stories to the rest of the class (or to others in small groups).
- 4) At a later time, have the children illustrate stories they have written.

Note: Another version of this activity would be to make up little booklets in which children could write and illustrate their fables.

Drawing, Painting, Making Things

1. Make a "Wise Character/Foolish Character" bulletin board.

- 1) After the children have heard several fables, review the stories and discuss the wise and foolish behavior in each.
- 2) Have each child select a character to draw. After the character is drawn, the child should write one sentence beginning "The _____ was wise because..." or "The _____ was foolish because..."
- 3) Have a bulletin board ready with a line down the middle and the captions "Wise" and "Foolish" on either side of the line. Work as a group to determine where each child's character should be posted.

Note: If children are not able to write sentences in Part 2, the same information can be told in this discussion when mounting the pictures.

2. Make a cartoon fable. Because fables are short and simple, they are easy to convert into picture cartoons. Instead of narration, characters can tell the story as they talk to each other via cartoon balloons.

- 1) Read a fable to the class. For example, read THE LION AND THE MOUSE.

- 2) Draw five squares on the board and write in each what the picture should be about:

- 1 Lion holding mouse in paw
- 2 Lion lets mouse go
- 3 Lion caught in net
- 4 Mouse chewing hole in net
- 5 Mouse and lion are friends

- 3) Have children draw their own versions of the five pictures on five square sheets of paper.

- 4) At a later time, discuss what the characters might be saying to each other in each of the five pictures. Have the children write the words they wish to use in balloons above the characters' heads.

- 5) Tape the squares together, or paste them on one large piece of paper to form a cartoon strip.

3. Make puppets. Since many fables contain just two characters, one child can make both characters and put on a puppet show for the others.

- 1) After the children have heard a number of fables, review the stories and ask them to choose the fable they wish to use for their puppet show.
- 2) Each child can make two puppets for a fable. Paper bag puppets can be used for this. Since there will be many foxes, mice and other furry animals, you might provide yarn for tails. Show the children how to make strips of slashed paper to paste on the puppets to represent a mane or fur.
- 3) Take a few minutes each day for one or two children to give their fable puppet show. When not in use, puppets can be mounted on a bulletin board titled "Characters From Fables."

Playing Together**1. Play a variation of "Duck-Duck-Goose."**

Form a circle and choose one student to be "it." The person who is "it" thinks of a fable with two characters. "It" announces the fable and the names of the two characters and marches around the outside of the circle saying the name of one character and tapping each child on the shoulder. As soon as "it" touches a person and says the name of the second character, he or she is chased by the student tapped. If "it" reaches the empty spot left by the student pursuer, the student tapped is "it." If "it" is caught by the student pursuer, he or she repeats the process until a different person becomes "it."

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UNIT 5

Stories With Magical Solutions

UNIT 5: STORIES WITH MAGICAL SOLUTIONS

Lesson 20: THE MAGIC POT

(Story with a magical solution)

Lesson 21: STREGA NONA

(Magical problem and solution in a story)

Lesson 23: MRS. BEGGS AND THE WIZARD

(Character with magical powers)

INFORMATION FOR THE TEACHER

What Are Stories With A Magical Solution?

Stories with magical solutions rely on magic to solve problems presented in the stories. In some cases, the problem is realistic, such as the couple in THE MAGIC POT who are poor and unemployed. In many stories the problem is uncommon and may be caused by magic, such as the overflowing spaghetti-making pot in STREGA NONA.

Whether the problem is realistic or fantasy, the solution in this kind of story involves magic. The magic may come from a character who has magical powers. It usually involves magic words, charms, objects, or actions.

Why Are Stories With A Magical Solution Included In This Series?

- To provide stories that are humorous and intriguing for children.
- To provide an opportunity for children to explore the language of magical solution stories, concentrating on the magical words and chants used by the characters.
- To provide an opportunity for students to use language found in magical solution stories as a means of stimulating language development.

20 THE MAGIC POT

Lesson Objectives:

1. To reinforce the concept every story contains a problem and a solution to the problem which character must find.
2. To introduce the concept in some stories the solution is magical.
3. To focus on words in a story containing magical words.
4. To present the story THE MAGIC POT as an example of a story with a magical solution.

Program Summary:

There is a problem on the spaceship--1Z2Z has an explosion--but Queen Tabiblia is able to solve the problem. This leads to a problem and solution game Merry and the Queen play. Merry then introduces a new kind of solution in stories, the magical solution. THE MAGIC POT is told as an example.

After the story, the Queen identifies the problem and the magical solution. The pot's repeated phrase, "Hucka-pucka, hucka-pucka," became her exit line as she leaves after asking for another story with a magical solution.

21 STREGA NONA

Lesson Objectives:

1. To introduce the concept that in some stories the problem and solution are magical.
2. To focus on words in a story containing a magical chant.
3. To present the story STREGA NONA as an example of a story with a magical problem and solution, and containing a magical chant.

Program Summary:

Merry introduces the Queen to a number of magical words, actions, and rhymes. STREGA NONA is an example of a story with a magical rhyme.

After the story, Queen Tabiblia identifies the magical problem and solution. When Merry appears ready for a return trip to earth, the Queen assumes the character of the Magic Pot and "hucka-puckas" away.

22 MRS. BEGGS AND THE WIZARD

Lesson Objectives:

1. To introduce the concept that a character in a story may have magical powers.
2. To reinforce the concept that in some stories the problem and solution are magical.
3. To present the story MRS. BEGGS AND THE WIZARD as an example of a story with these magical elements: a character with magical powers; a magical problem and solution; and a magical chant or magical words.

Program Summary:

Queen Tabiblia, wearing a simple costume to represent Strega Nona asks Merry to guess who she is. They discuss characters with magical powers, but when Merry mentions a wizard, the Queen wonders what that is. MRS. BEGGS AND THE WIZARD is told to present this magical character.

The story ends with the introduction of a mysterious character who captures the Queen's curiosity. After identifying the magical problem and solution, the Queen decides to write a story explaining the identity of the mysterious character.

UNIT 5: ACTIVITIES

Listening and Talking

1. Read other stories with magical solutions to the children. There is a bibliography of stories with magical solutions at the end of the unit. Bring some of the books into the classroom and read them to the children.
2. Record some stories with magical solutions and set up a listening center where children may hear the stories. You can store tapes and headsets in a "magic hat" made from an oatmeal box. A bulletin board near the listening center can announce "There is magic in these stories!"
3. Read a story with a magical solution, and ask any or all of the following questions:
 - Let's see if we can find the *story pattern* in this story. What happened at the beginning of the story? What happened in the middle? What happened at the end of the story?
 - What was the *problem* in this story? Is it a problem which could really happen? Is the problem a magical problem?
 - What was the *solution* to the problem in the story? Do you see any magic in the solution? What was the magic?
 - Tell me the name of the main character(s) in the story. Did any characters have magic powers? What sort of magic did the character perform?
4. After the children have heard several stories, ask them to make comparisons.
 - How was the *problem* the same in these stories?
(In all of them the problem may have been caused by magic)
 - How was the *solution* the same in these stories?
(The solutions would all be magical)
 - How was the *solution* different in these stories?
(Note the different kinds of magical solutions and the different types of magic: words, chants, gestures, spells, magical objects, etc.)

Reading and Writing

1. Provide a number of stories with a magical solution for children to read. (See the bibliography at the end of this unit.)
2. Briefly discuss some characters in the stories (or on television programs) who have magical powers. Ask each child to draw a character with magical powers. The character may be from a story, a television program, or the child's imagination. After the character has been drawn, the child should write or tell about the character explaining what the character's magical power is and how the character uses it.
3. Dictate an ending to a story:
 - 1) Make a background for a bulletin board which shows a dark forest. (The children might enjoy making it themselves.) On the left side of the forest, post pictures from the picture packet of the boy and girl. Post the picture of the witch in one of the trees. Put the frog under a rock in the forest. Put the fairy godmother beside a tree. Put a picture of a frisbee in the forest.

- 2) Write out and duplicate the beginning of a story to match the bulletin board.

One day a boy and girl were playing frisbee. When the girl threw the frisbee very hard, it sailed high in the air and flew into the magic forest.

The children did not want to go into the forest, but they wanted to get their frisbee. They slowly walked down the path, past the trees and into the magic forest.

Suddenly, they saw something magic!

(You tell what they saw and how they got their frisbee out of the magic forest.)

3. Students can write their own endings on the bottom of the duplicated page.

Note: For students unable to do this, the endings can be dictated to older children.

This activity can be done orally, with the teacher reading the beginning of the story and children suggesting various endings.

This activity can be done as a group. After the teacher has read the beginning, the children can work together to dictate the rest of the story while the teacher writes it on the chalkboard.

Drawing, Painting, Making Things

1. Make a "Problem/Solution" bulletin board:

- 1) Use discussion question no. 5 from lesson 20, soliciting many suggestions from the students for solving the problem through the use of the magic pot.
- 2) Ask the students to draw a picture of the solution they like the best. They should show what the magic pot is doing to solve the problem.
- 3) You or a student should draw a picture of the problem itself—the classroom with snow falling and ice on the floor.
- 4) Post the picture of the classroom, with a sentence describing the problem, at the center top of the bulletin board. Arrange the solution pictures, with sentences describing the solutions, in rows underneath the picture of the problem.
- 5) At another time, students can write a story describing the problem and the solution of their choice.

2. Make a magical character puppet:

- 1) Review some magical characters the children have met in stories or on television. Talk about the appearance and power of these characters.
- 2) Provide each child with a paper bag as a base for the puppet. Also provide paper, crayons, markers, glued stars, material, yarn, plastic wrap, aluminum foil, and as many other interesting materials as possible.
- 3) Have students construct a puppet who is a magical character. The character can be from books, television, or from the students' imaginations.
- 4) At another time, provide opportunities for each student to present his or her character. Perhaps the student could be the interviewer asking the puppet questions about his or her powers and exploits. Emphasize the many magic words or magic chants characters use.

Playing Together

1. Play a circle game based on Strega Nona's Magic Chant:

- 1) Form a circle and choose a child to be Strega Nona. The child will stand in the middle while the others walk around him singing Strega Nona's magic chant (to the tune of "Mary Had A Little Lamb").

Bubble, Bubble Pasta Pot
Boil Some Pasta Nice And Hot
I'm Hungry And It's Time To Sup
Boil Some Pasta To Fill Me Up

- 2) When the chant has been sung, all children stop. The child in the middle will do three things (or four, or five, or more). For example, he might stamp his foot, jump once and blow a kiss.
- 3) The child in the middle calls on someone to see if they can repeat his actions in the same order. When someone repeats the actions correctly, the person becomes Strega Nona and the game begins again.

Note: Each Strega Nona should make up his or her own series of actions.

UNIT 5: BIBLIOGRAPHY

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Meal One - Ivor Cutler, illus. by Helen Oxenbury, Watts, 1971.

The Old Woman Who Lived In a Vinegar Bottle - Rumer Godden, illus. by Mairi Hedderwick, Viking, 1972.

The Giant Alexander In America - Frank Herrmann, illus. by George Him, McGraw-Hill, 1968.

The White Horse - Edith Thatcher Hurd, illus. by Tony Chen, Harper, 1970.

Dragon Stew - Tom McGowen, illus. by Trina Schart Hyman, Follett, 1969.

In The Night Kitchen - Maurice Sendak, illus. by the author, Harper, 1970.

UNIT 6

Modern Fantasy Stories

UNIT 6: MODERN FANTASY

Lesson 23: BARNEY BIPPLE'S MAGIC DANDELIONS

(Introducing modern stories, separating written from oral tradition of story-telling)

Lesson 24: THE OLD CAR

(Modern story with a thing for main character)

Lesson 25: Caleb and Kate

(Modern story with fantasy or make-believe)

Lesson 26: Big Bad Bruce

(Modern story with animal character)

INFORMATION FOR THE TEACHER

What Are Modern Fantasy Stories?

Modern fantasy stories are modern in origin, written by an author expressly for children. They use characteristic devices of folk tales to carry the child into the magic world of imagination. However, they are less portentous and preachy and considerably more light-hearted than some of their folk tale predecessors.

Most of the stories contain humor as well as melodrama. They tend to describe the world as it ought to be rather than prescribe virtuous behavior.

Why Were Modern Fantasy Stories Included In This Series?

- To introduce the children to the heritage of the written tradition in literature.
- To provide an opportunity for students to use written fantasy as a means of stretching their imaginations.

23 BARNEY BIPPLE'S MAGIC DANDELIONS

Lesson Objectives:

1. To introduce the concept that modern stories are stories written by an author for children to hear or read.
2. To introduce the concept that some modern stories have modern day characters and settings.
3. To help students distinguish between modern stories in the written tradition and folk stories in the oral tradition.
4. To present BARNEY BIPPLE'S MAGIC DANDELIONS as an example of a modern story.

Program Summary:

Some things have changed as we move from the oral tradition to the written tradition in storytelling. Merry has converted her table to a desk for writing and has made new clothing out of the stellar-scope bag the Queen left. When Merry defines modern stories as those which have been written by an author for children, Queen Tabiblia produces such a story herself – one she has written for her children. After hearing it, Merry suggests they find a story written for earth children. **BARNEY BIPPLE'S MAGIC DANDELIONS** is selected.

Merry explains the difference between modern stories and folk stories. Modern stories were written by an author for children. Folk stories were told to children and adults for generations before being written down.

24 THE OLD CAR**Lesson Objectives:**

1. To reinforce the concept that some stories are modern stories, written by an author specifically for children.
2. To introduce the concept that some modern stories have characters which are things acting like people.
3. To present **THE OLD CAR** as an example of a modern story with a thing for a character.

Program Summary:

Queen Tabiblia wants to write a story featuring 1Z2Z as a main character, but she is not certain she can since 1Z2Z is not a person or an animal. Merry assures her that in modern stories things can be main characters, and that 1Z2Z would be a good character for a story. To show the Queen an example of such a character, the story **THE OLD CAR** is selected.

After the story, another type of modern story is discussed – a story featuring magical characters and a magical solution. Queen Tabiblia requests such a story.

25 CALEB AND KATE**Lesson Objectives:**

1. To introduce the concept that some modern stories are fantasy or make-believe.
2. To focus on language, noting that written language may be more exact and more descriptive.
3. To present **CALEB AND KATE** as an example of a modern fanciful story.

Program Summary:

Queen Tabiblia and Merry discuss the importance of choosing the right words when writing a story and Merry suggests finding the story **CALEB AND KATE**. The story features many interesting words and phrases.

After the story, Queen Tabiblia repeats two of the author's special words, "holy gazoly" and "hoddly-doddy." She leaves to resume work on the story she is writing.

26 BIG BAD BRUCE**Lesson Objectives:**

1. To introduce the concept that some modern stories have characters which act like people.

2. To focus on written language of modern stories.
3. To present BIG BAD BRUCE as an example of a modern magical story with an animal as a main character.

Program Summary:

Queen Tabiblia wants to write a story about an animal on her planet, a flibberwart, but she doesn't know much about flibberwarts. Merry explains that in stories the animals do not always act like real animals. Instead, they are given human characteristics - they speak, think and behave like people. BIG BAD BRUCE, the bear who is a bully, is given as an example of this.

After hearing the story, the Queen explains she does not want to write a make-believe story like BIG BAD BRUCE. Rather, she wants to write a story which could really happen. When Merry says this kind of story is called a "modern realistic" story, the Queen insists on hearing such a story.

UNIT 6: ACTIVITIES

Listening and Talking

1. Read other modern fantasy stories to the children. There is a bibliography of modern fantasy stories at the end of this unit. Bring some of the books into the classroom and read them to the children.
2. Record some modern fantasy stories and set up a listening center where children will be able to hear the stories. When you record the story, direct the child to look at the title page of the book, and point out the author's name. If the book has a picture of the author and some information about the person, record this on tape.
3. When you read modern fantasy stories to the class, emphasize the following points:
 - The story was written by an author and written especially for children. (This is an excellent time to read several books by the same author, providing opportunities for students to compare books and note similarities.)
 - The language in these stories is often interesting, funny, descriptive and vivid. Point out interesting phrases or words, having the children repeat the words and enjoy the sounds. William Steig and Dr. Seuss are two authors whose words the children will enjoy.
 - Ask the children to describe make-believe elements in the story such as a talking object or animal, or a series of events which are make-believe.
 - Ask the children to describe characters in the stories and to tell about make-believe qualities of the characters.

Reading and Writing

1. Provide a number of modern fantasy stories for the children to read. (See the bibliography at the end of this unit.)
2. Read Dr. Seuss' modern fantasy AND TO THINK THAT I SAW IT ON MULBERRY STREET. Ask the children to tell you what they saw on the way to school this morning - not what they REALLY saw, but what they can make-believe they saw.

After students have made some suggestions of make-believe sights, ask them to write a short story beginning, "On the way to school this morning, I saw ..."

If children draw pictures to accompany their stories, the pictures may stimulate their imaginations.

3. After hearing the story **THE OLD CAR** (Lesson 24), bring to class a collection of objects (a pencil, salt shaker, eraser, spoon, and enough other common items so each child can choose something). Hold up an object and ask the class to suggest what the object might say, how it might feel, what it might wish for. For example, an eraser might complain that chalk dust makes it sneeze and it would rather be a piece of chalk writing words instead of being something that erases words.

Tell the children they may each choose an object and turn it into a talking character. They might give the object a name and write the words they think the object would say.

Display objects and accompanying descriptions with a title such as "These Things Are Characters." Provide an opportunity for everyone to hear each student's description of his character-object.

Drawing, Painting, Making Things

1. After hearing **BARNEY BIPPLE'S MAGIC DANDELIONS** (Lesson 23), make a bulletin board titled "If I Had a Magic Dandelion."
 - a) Review the wishes Barney made (to be eight years old, to talk to his dog, to have a car).
 - b) Ask the student to suggest wishes they would make.
 - c) Give students large pieces of paper and crayons and ask them to draw the thing or things they would wish for if they had a magic dandelion.
 - d) The students may write a sentence or two describing their wish.
 - e) Work together to assemble the bulletin board, allowing time for each student to describe his/her wish.
2. After hearing **CALEB AND KATIE** (Lesson 25), review the part in which Caleb is turned into a dog by the witch. Ask the students to think of an animal they would like to become if the witch gave them a choice. Tell them to keep their choices secret.

Provide students with 9 x 12" sheets of paper and crayons. Ask them to draw a picture of the animal they would like to become. Have them put their names on the backs of the papers and give them to you.

At another time, show the pictures (one at a time) to the class. Let the children guess who the animal really is. Then let the child describe his own picture, telling why he would like to be the animal.

3. Make fantasy characters. Ask students to bring boxes of all sizes to school. Tell them they will use the boxes to make a character. They should have boxes for a head, body, arms and legs. Spools, paper tubes, aluminum foil and newspaper are also good building materials.

Talk about the characters in make-believe stories. Especially remind the children of characters who are unique -- the Old Car, robots in science fiction (a form of modern fantasy), the Tin Man, or creatures from the childrens' imaginations.

Provide adequate time for children to construct fantasy characters from the boxes.

When the constructions are complete, provide an opportunity for each child to introduce his or her creature to the rest of the class. The other children may ask questions of the creature. Let the child provide the creature's "voice" in answering the questions.

Playing Together

Build a Tale

1. Make a kite on which you print the beginning of a story, such as "One windy Saturday morning, Jack and Jill climbed a hill to fly a kite. When they got to the top, Jack said . . ."

Attach a long piece of yarn to the kite as a tail. The yarn should be long enough that the students can sit in a circle with the yarn across their laps. Provide each child with a bit of material to tie onto the tale of the kite.

2. Have the children sit in a circle, each holding the yarn. You hold the kite.
3. You read the story so far. Then choose someone to tell what happens next. After the person has said a sentence or two, he or she chooses the next speaker, who adds one or two more sentences to the story.
4. As each child finishes speaking, he or she ties a bit of material to the tale of the kite.
5. When everyone has added to the story, work together to decide how the story will end.

Note: When you first play this game, it may be necessary for the teacher to assist in keeping the story going. Do this by encouraging their imaginations, suggesting they think of something wild and fantastic that might happen.

A variation of this idea would be to eliminate the kite and have a ball that each speaker rolls to the next person who is to add to the story.

UNIT 6: BIBLIOGRAPHY

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The Wind In the Willows - Kenneth Grahame, illus. by Ernest H. Shepard, Scribner, 1953.

UNIT 7

Modern Realistic Stories

UNIT 7: MODERN REALISTIC STORIES

Lesson 27: FIONA'S BEE

(Introducing modern realistic stories)

Lesson 28: ME DAY

(Modern realistic stories deal with real-life problems)

Lesson 29: SOMETHING QUEER AT THE LIBRARY

(Modern realistic stories feature modern day settings and characters)

Lesson 30: FRIDAY NIGHT IS PAPA NIGHT

(Modern realistic stories often feature family life)

INFORMATION FOR THE TEACHER

What Are Modern Realistic Stories?

Modern realistic stories feature characters, settings and problems which are part of the familiar world of a child. Their content is often issue-centered, treating a problem which is a source of mental distress to the young reader. The best of these stories provide the child an ordering experience in which the senses are used to process information about the world.

The authors of modern realistic stories can work with common ingredients of everyday experience to make them seem more exotic or melodramatic. They can present some extraordinary events in contexts which make them familiar and understandable.

Reader attention needs to be focused on characters. Ask the children to determine if the personalities of the characters are believable and understandable. The "real" world is not so easily manipulated as the fanciful world because it must adhere to basic laws of nature. Everyday stories often lack the "happily ever after" ending with the complete resolution of conflicts. However, everyday stories can allow the reader to examine his or her reactions to some painful facts of life. This permits the reader to gain perspective and to perhaps identify strategies for dealing with problems.

Why Were Modern Realistic Stories Included In This Series?

- To give students an opportunity to read stories featuring characters and situations of their everyday world.
- To provide stories featuring children who deal with problems which may be sources of distress to the readers.
- To familiarize students with an important body of literature.

27 FIONA'S BEE

Lesson Objectives:

1. To introduce the concept that modern realistic stories are about real life.
2. To introduce the concept that modern realistic stories have characters who may act and think and look like ourselves or people we know.
3. To introduce the concept that modern realistic stories often have a modern setting.
4. To present FIONA'S BEE as an example of a modern realistic story.

Program Summary:

When Merry tries to explain modern realistic stories, Queen Tabiblia stops her, saying she will simply determine if the story could really happen (the definition of a realistic story).

After hearing FIONA'S BEE, Merry and the Queen review the story, noting that the problem and solution could really happen, and that Fiona was a character who seemed real. Queen Tabiblia is enthusiastic about realistic stories and asks to hear another as soon as she returns from checking on the royal children.

28 ME DAY

Lesson Objectives:

1. To reinforce the concept that modern realistic stories are about real life, noting that this includes dealing with the real problems many children have.
2. To reinforce the concept that modern realistic stories have characters who may act and think and look like ourselves or people we know, noting the characters may face a problem we face ourselves.
3. To present ME DAY as an example of a modern realistic story.

Program Summary:

Queen Tabiblia shows Merry a tape of the royal children who are now reading books and are obviously eager to get new books. They are also eager to share them with each other. The Queen compares them to earth children, saying they read books, grow imaginations and will always be happy. Merry tells her that earth children are not always happy and the problems children face are often dealt with in books.

ME DAY is shown as an example of a book dealing with the contemporary problem of divorced parents. The story touches Queen Tabiblia who suggests a better ending would be an ending with magic in which the characters could live happily ever after. Merry points out such a story would no longer be realistic. Queen Tabiblia asks for one more realistic story.

29 SOMETHING QUEER AT THE LIBRARY

Lesson Objectives:

1. To reinforce the concept that modern realistic stories are about real life, and to emphasize that they also include the STORY PATTERN of a problem and solution.
2. To reinforce the concept that modern realistic stories often have modern-day characters in a modern setting.
3. To present the story SOMETHING QUEER AT THE LIBRARY as an example of a modern realistic story.

Program Summary:

Merry Reader has a problem – the books on the spaceship need to be organized and placed on shelves as they are in a library. Queen Tabiblia solves the problem by zapping shelves on the walls and zapping the books on the shelves in alphabetical order! Merry then introduces a story which also involves a problem, a solution and a library.

After the story, the Queen comments that the main characters, Jill and Gwen, used their imaginations to solve the problem. Merry points out that many modern realistic stories have characters, who, although they are children, are able to solve their own problems. The Queen leaves to show the book to her own royal children and Merry is left with the on-going problem of how to get back to earth.

30 FRIDAY NIGHT IS PAPA NIGHT

Lesson Objectives:

1. To reinforce the concept that modern realistic stories are about real life, emphasizing that many stories discuss family life.
2. To reinforce the concept that modern realistic stories have characters who may act or think or look like us, emphasizing the family members and their interaction.
3. To present FRIDAY NIGHT IS PAPA NIGHT as an example of a modern realistic story dealing with the family.

Program Summary:

Queen Tabiblia shows Merry how her children are using their imaginations to solve problems of their own. Merry then presents a story in which the children of a family eagerly anticipate their father's coming home. They are disappointed and worried when he does not come home, but they joyously greet him when he finally arrives.

After the story, Merry compares the Queen's children to those in the story. The royal children must miss their mother Merry tells the Queen, and if she does not return soon, the children will have to read a biography about her. Merry's words move the Queen to return to her planet – but not until she hears one of those "biographies" Merry mentioned.

UNIT 7: ACTIVITIES

Listening and Talking

1. Read other modern realistic stories to the children. There is a bibliography of modern realistic stories at the end of this unit. Bring some of the books into the classroom and read them to the children.
2. Record some modern realistic stories dealing with problems or situations familiar and meaningful to the students. Set these up in a listening center.
3. Read a modern realistic story and ask any or all of the following questions:
 - Who was the main character in this story? Did the character seem like a real person to you? Why or why not?
 - What was the problem in this story? Could a problem like it really happen to someone?
 - How was the problem in the story solved? Could the solution happen in real life?
 - When we read folk tales, the stories often end with everyday living "happily ever after." Many

modern realistic stories do not end this way. We know the characters may still have problems. Why do you think modern realistic stories end with many problems still unsolved? (Work toward their understanding that make-believe worlds can be manipulated in any way we desire, but stories of the real world must conform to what really happens. In real life, our problems are not solved once and for all. Each day brings new challenges – and new opportunities.

4. Read a modern realistic story in which the problem is one most children in your room might have faced – moving to a new home, having a death in the family, getting a pet. After hearing the story, ask the children to analyze the way the problem was handled. Ask them to suggest ways they would handle the problem.

Reading and Writing

1. Provide a number of modern realistic stories for the children to read. See the bibliography at the end of this unit.
2. Bring a number of interesting photographs to class – either a few pictures to use with the entire group or one picture for each child. Look for human interest pictures depicting “real life” in newspapers and magazines. Ask the children to think about what might be happening in the picture. Have each child write about the picture, explaining what the people in the picture are doing, why they are doing it and what might have happened after the picture was taken.
3. Modern realistic stories are based on real-life experiences. Children will enjoy keeping a journal of their experiences.
 - Make a booklet for each child.
 - Provide a few minutes each day for the children to write about something that happened or is going to happen to them. Make it clear that these booklets are for their eyes only. You will not be grading them or even reading them unless the child asks you to read an entry.
 - Keep the booklets for at least a month – long enough for children to experience reading their “histories” and to develop the ability to keep a journal of their experiences.
4. After hearing ME DAY (Lesson 28), ask the students to think about something which happened on one of their birthdays. Ask older students to come to your room (half of them can stay with half your class, the other half of both classes can work in the older students’ room) to write down the birthday stories the second graders dictate. After the stories are written, the older children should read and re-read the stories so the second graders are able to read their own stories.

When all stories have been written, divide your class into small groups and let the children share their birthday stories by reading them to the others in their group. If you divide the class so your best readers are distributed among all the groups, they can help those who may have trouble reading their stories.

5. Continue to emphasize authors to the children. Always mention the author’s name when you read a story. If you can find information about the author, tell the children about him or her. Read several books by the same author and discuss similarities among the books.
6. Work with students from an intermediate grade to have them present book “commercials” to your students.
 - Give older students second grade level modern realistic stories to read.
 - Provide time for the older students to come to your class (perhaps only two or three each day) and “sell” the books to your students, telling a little about the characters and plot and why they enjoyed the book.
 - Keep one or more copies of the book in your room for interested students to read.

Drawing, Painting, Making Things

1. To further emphasize the difference between modern make-believe stories and modern realistic stories, ask each student to draw himself or herself as two different characters.
 - Provide students with large sheets of paper to be folded in half and crayons.
 - On one half of the paper, have each student draw a self-portrait. Ask the students to write two or three sentences about themselves below the self-portrait. "My name is _____. I live at _____."
 - On the other half of the paper, have each student draw himself or herself as any character he or she chooses to become from a make-believe story. Have the students write two or three sentences about this character, using the same three beginnings.
 - Divide into small groups so each student will have an opportunity to show others his or her picture and to read the descriptive sentences.
2. Compose a modern realistic story that all of the students can share in.
 - Plan a special event on which the story can be based. For example, you might have a pet show, or even have one child bring a pet to school. You could obtain and plant a tree for Arbor Day. You could bake a cake and have a party for someone special.
 - Arrange to have pictures taken of the event. If you can't do this yourself, perhaps a parent would take the pictures for you.
 - At another time, work with the children to arrange the pictures in sequence on a bulletin board or chalk rail. Let the children recall what is happening in each picture.
 - As the children dictate to you, write down the story of what happened, using the pictures as a guide.
 - Arrange the pictures and printed story in book form. Let the children take turns taking the book home to read to their parents.
3. After listening to ME DAY (Lesson 28), construct "Me Day" clocks.
 - Give each student a large round piece of paper (or a pizza cardboard). Tell them this represents the 24 hours in a day. Half the circle is 12 hours, a quarter is six, and so forth. Help them pencil lightly in these segments so their circles are divided into two hour blocks.
 - Ask the students to plan a "Me Day" for themselves - a day when they can do whatever they think will be special for all 24 hours of the day. For example, a students might want to go to a ball game for two hours, visit the zoo for three hours, go to a movie for two hours, etc.
 - At another time, provide an opportunity for students to describe their "Me Day" clocks to others.

Playing Together

Modern realistic stories often feature children who are problem-solvers, or problems familiar to most children. To focus on real problems and solutions, play this game:

Make a "Problem Box," a cardboard box containing a number of slips of paper on which you have written problems. Some examples are:

You are lost at the zoo.

It is your first day at a new school and you don't know anybody in your room.

You have lost your lunch money and it's time for lunch.

You are taking a test and you don't know very many answers.

You don't think your allowance is big enough.

You left your bike in the yard and now it's gone.

You found a billfold with \$20 in it and a card saying 'Bob Jones, 444 West 4th Street, 555-1414.'

It's time to go to school and you can't find your shoes.

You are sleeping outside in your tent and you hear a strange noise late at night.

It's your best friend's birthday and you don't have any money to buy a present.

Have one child draw a slip of paper from the "Problem Box" and read it out loud. Then ask the child "What would you do?"

Continue the game in one of the following ways:

a) After the child has given a solution, let the child choose someone to draw another slip of paper.

b) After the child has given a solution, let other students suggest other solutions to the same problem. Then choose another person to draw a problem.

Play this game several times, and each time it is played, encourage longer and more detailed solutions to the problem.

When all the problems you have suggested are used ask the students to write a sentence or two describing a problem, and play the game using their suggestions.

UNIT 7: BIBLIOGRAPHY

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UNIT 8
Biography

UNIT 8: BIOGRAPHY

Lesson 31: THE MANY LIVES OF BENJAMIN FRANKLIN

(Introducing the biography)

INFORMATION FOR THE TEACHER

What Is A Biography?

A biography is an account of the life of someone who is living or has lived. Many biographies written for children are about famous Americans who made significant contributions to our nation's history.

Juvenile biographies may omit some details which are considered unsuitable for the young reader and may present only a portion of the subject's life. Modern biographies attempt to make a complete presentation of a person's life, telling not only of the person's childhood, but of his/her accomplishments as an adult.

Why Was Biography Included In This Series?

- To present an example from this important part of the child's literary heritage.
- To give the child a story from the nation's past which presents a figure who can be held up as an example to be emulated.

31 THE MANY LIVES OF BENJAMIN FRANKLIN

Lesson Objectives:

1. To introduce the concept that a biography is a true story about someone who once lived or who is living now.
2. To present THE MANY LIVES OF BENJAMIN FRANKLIN as an example of a biography.

Program Summary:

Merry constructs a life-size figure of Benjamin Franklin in order to introduce the biography of his life. The story tells of several different "lives" he led, including his work as a printer, writer, scientist and inventor.

In discussing the story, Merry points out that the author of a biography must research the subject carefully to make the story true. Merry recites a poem about Benjamin Franklin. This leads Queen Tabiblia to request a story written as a poem.

UNIT 8: ACTIVITIES

Listening and Talking

1. Although there are not very many biographies written for second graders, several are listed in the bibliography. Read some of them to the children.
2. Record some biographies and set up a listening center for the children.
3. Read a biography and ask any or all of the following questions:
 - Who wrote the biography? How do you think the author knows so much about the person's life? (Help students understand that authors must do a considerable amount of research in order to write a "true story.")
 - Why do you think people admire the person? Did the person do something you admire?
 - Would you say the story is about a hero? Why?

Reading and Writing

1. Ask students and parents to work together on a story from the parent's childhood:
 - 1) Send home a letter explaining that your class has read a biography and you would like your students to have some experience writing a story from their parents' lives. Ask the parents to work with their child to write a short story about something they did when they were children.
 - 2) Provide an opportunity for students to read the stories or listen to the stories as you read them.

Drawing, Painting, Making Things

1. Make life-size pictures on brown paper. Have children help each other by tracing around students as they lie on large sheets of paper. Caution students to hold the crayon straight up and down as they trace. Each student can color his paper image, filling in the face and clothing.

At another time, students can write short biographies of themselves listing name, birth date, place of birth, a story of themselves when they were very young, and any other information you wish to have them list. The biographies can be attached to the hand of their figure and the figures can be placed around the room or down the hallway.

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Langston Hughes: American Poet - Alice Walker, illus. by Don Miller, Crowell, 1974.

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UNIT 9: POETRY

Lesson 32: CUSTARD THE DRAGON

(Introducing narrative poetry -- story poems)

Lesson 33: LYRIC POETRY

(Introducing lyric poetry -- poems which describe things)

What Is Narrative Poetry and Lyric Poetry?

Narrative poetry is poetry which tells stories. Story poems rely on the most obvious elements of poetry: rhythm and rhyme. The rhythm takes the form of syllabic cadence and the rhyme is usually imposed to reinforce the rhythm. Narrative poems differ from lyric poetry as they tell complete stories.

Lyric poetry is poetry which describes something. Lyric poems state a very personal point of view toward some subject. They often include metaphors, describing something as something else ("The train is a dragon . . .").

Why Is Poetry Included In This Series?

- To enable students to enjoy the rhythm and rhyme of poetry.
- To acquaint students with two major types of poetry: poems which tell stories and poems which describe things.
- To encourage students to experiment with metaphor, looking at ordinary objects and seeing them in a new way.

32 CUSTARD THE DRAGON

Lesson Objectives:

1. To introduce the concept that poetry differs from prose in its printed appearance, its rhythm and its rhyme.
2. To introduce the concept some poetry tells a story (narrative poetry).
3. To present THE MONSTROUS GLISSON-GLOP and CUSTARD THE DRAGON as examples of narrative poetry.

Program Summary:

Merry finds a story-poem in the Queen's own library and shows it to her. Queen Tabiblia notices poetry looks different than other stories (i.e., prose). She learns that poetry sounds different due to its rhythm and rhyme. Merry reads the story, THE MONSTROUS GLISSON GLOP, to the Queen. 1Z2Z finds another story poem on earth called CUSTARD THE DRAGON.

Queen Tabiblia finds that poetry stimulates her imagination and Merry recites two other short poems comparing a train and a toaster to a dragon. These poems do not tell stories but merely describe something. Queen Tabiblia asks to hear more poems which describe something.

33 LYRIC POETRY

Lesson Objectives:

1. To reinforce the concept that poetry contains rhythm and rhyme.

2. To introduce the concept that some poetry describes something (lyric poetry).
3. To present a number of lyric poems containing rhythm, rhyme and metaphor.

Program Summary:

When Merry suggests that Queen Tabiblia direct 1Z2Z to find poetry on earth, the Queen reveals that her "crown" is actually an earth communicator and she lets Merry use it to contact earth. Poems are found by a tree, at the zoo and at the park. Finally, Merry begins to recite a poem about using one's imagination when suddenly she finds herself in her library again. Although she cannot remember where she has been, she realizes she has gained a new determination to help people read and grow imaginations. Queen Tabiblia is seen on her way back to Illitera.

Listening and Talking

1. Read poetry to the children. There is a bibliography of narrative and lyric poetry at the end of this unit.
2. Find some poems about spring weather, school, parks and playgrounds, pets, rain, flowers, and any other topic which is likely to be a part of your students' experience in the next month. Keep the poems handy and every now and then read one which seems appropriate.
3. Read a descriptive poem to the children. Ask them to close their eyes and see what the poet is describing while you read the poem again. After they have done this, give them time to discuss what they saw and which words or phrases helped them see a picture in their imaginations.

Reading and Writing

1. Provide a number of poems for the children to read. There are some books listed in the bibliography at the end of this unit. You might also copy poems from collections or anthologies, putting just one poem on a sheet of paper and laminating it. This will allow you to bring poems to the children they otherwise would not have access to.
2. After the children have had the opportunity to read a number of poems, ask each child to select a poem he or she likes and read it to a small group, or to the rest of the class.
3. Have the children work with rhyming words in the following ways:
 - You provide a word and let them dictate to you as many words as they can think of that rhyme with your word. Have students suggest a starting word and continue dictating words that rhyme with it.
 - You provide a word and ask each child to write as many rhyming words as possible in one minute. Provide opportunities for children to share the words on their lists with each other.
 - Ask students to dictate to you as many pairs of rhyming words as they can, such as, man/can, or turkey/lurkey).

Drawing, Painting, Making Things

1. Read a descriptive poem while the children try to see it in their imaginations. Provide paper and paints or crayons so they can draw what they see. Read the poem again so they can sharpen their idea of what it says to them.
2. Give each child one stanza (or just two lines) of CUSTARD THE DRAGON and ask each child to draw illustrations to fit the lines of poetry they have. They should attach the poetry to, or copy the lines on the back of the picture.

After all the pictures are complete, the children can recite the poem, each one reading his or her part of the poem as the picture is shown to the rest of the class.

Note: There are 16 stanzas in this poem.

Playing Together

Read some Mother Goose riddles for your children to solve. They will also enjoy memorizing the following rhymes in order to ask others to solve the riddle.

As round as an apple, as deep as a cup,
And all the king's horses can't fill it up.

(A Well)

Higher than a house,
Higher than a tree,
Oh! Whatever can that be?

(A Star)

Lives in winter,
Dies in summer,
And grows with its roots upward!

(An Icicle)

A hill full, a hole full,
Yet you cannot catch a bowl full.

(The Fog)

Thirty white horses upon a red hill,
Now they tramp, now they champ,
Now they stand still.

(The Teeth and Gums)

White sheep, white sheep,
One a blue hill.

When the wind stops,
They all stand still.

(Clouds)

Old Mother Twitchett had but one eye,
And a long tail which she let fly;
And every time she went through a gap,
A bit of her tail she left in a trap.

(Needle and Thread)

Little Nancy Etticoat,
In a white petticoat,
And a red nose;
The longer she stands,
The shorter she grows.

(A Candle)

Runs all day and never walks,
Often murmurs, never talks.
It has a bed, but never sleeps,
It has a mouth, but never eats.

(A River)

UNIT 9: BIBLIOGRAPHY

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